

DRAMATISCHE SUITEN

FÜR
ORCHESTER
VON

JOHAN HALVORSEN.

1^{ste} Suite.

Opus 18.

Tordenskjold.

Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel »Tordenskjold«.

I. Rigaudon.

II. Krigsmarsch — Kriegsmarsch.

III. Sørgemarsch — Trauermarsch.

Partitur. — Stimmen.

2^{te} Suite.

Opus 17.

Gurre.

Fünf Stücke aus der Musik zu Holger Drachmann's »Gurre«.

I. Aftenlandskab — Abendlandschaft.

I a. Første Møde — Erste Begegnung.

II. Sommernatsbryllup — Sommernachtshochzeit.

II a. Introduction & Serenade.

III. Ve, Kong Volmer! — Weh, König Volmer (Marcia funebre).

Partitur. — Stimmen.

3^{te} Suite.

Opus 19.

Kongen — Der König.

Drei Stücke aus der Musik zu Bjørnstjerne Bjørnson's Drama »Der König«.

I. Symphonisk Intermezzo — Symphonisches Intermezzo.

II. Hyrdepigernes Dans — Tanz der Hirtenmädchen.

III. Elegi — Elegie.

Partitur. — Stimmen.

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KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

CLOSED
SHELF

14
1075
H19T

ROCOCCO.

Allegro moderato.

Johan Halvorsen.

Fl. piccolo I. *p*

Fl. piccolo II. *p*

Oboi. *f*

Clarineti in A. *f*

Fagotti. *f*

Violino I. *f* *p*

Violino II. *f* *p*

Viola. *f* *pizz.* *p*

Violoncello. *f* *pizz.* *p*

Basso. *f*

cresc.

cresc.

p *cresc.*

p *cresc.*

cresc.

p cresc.

p cresc.

Musical score for the first system, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano with multiple staves. Measures 1-3 show a piano introduction with triplets in the bass and various melodic lines in the upper staves. Measure 4 begins with a forte (*f*) dynamic. Dynamics include *p*, *mf*, and *f*.

Musical score for the second system, measures 5-8. The score continues from the first system. Measures 5-6 show piano passages with triplets and dynamics *p* and *mf*. Measure 7 introduces a piano (*a2*) and a crescendo (*cresc.*) marking. Measure 8 continues the piano part with a crescendo. Dynamics include *p*, *cresc.*, and *p cresc.*.

Musical score for the first system, measures 1-4. The score is in D major (two sharps) and 3/4 time. It features a piano (p) and a cello (c) part. The piano part has a melodic line with slurs and accents, while the cello part provides harmonic support with chords and moving lines. Dynamics include *mf*, *f*, and *ff*. There are also markings for *arco* and *pizz.*

Musical score for the second system, measures 5-8. The piano part continues with a melodic line, and the cello part provides harmonic support. Dynamics include *p*, *f*, *pp*, and *div.*. There are also markings for *arco* and *pizz.*

letztes Mal poco rit.

Fine.

un poco più lento

Allegretto molto più tosto.

Fine. un poco più lento

letzte Mal poco rit.

Fine.

The image shows a musical score for the song "The Rose Tree". It is written for a vocal soloist and a piano accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#). The vocal part is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the vocal line. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the first and second stanzas. The overall style is that of a traditional folk song arrangement.

ten. ten.

ten. ten.

ten. ten.

mf

f

poco rit.

a tempo

f

pp

p

a tempo

pp

pp poco rit.

pp

pp poco rit.

pp

pp poco rit.

pp

pp poco rit.

pp

a tempo
13289

D.C. al Fine
senza replica.

Koncerthaus.

A. Ouverturen, Konzertstücke, Suiten, Entr'actes, Quartettstücke etc. etc.

für

grosses oder kleineres Orchester.

(Ausführbar für Streichquartett, Flauto. I., Clar I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	<i>Partitur</i>	3 >		<i>Partitur</i>	3 >
	<i>Stimmen</i>	5 >		<i>Stimmen</i>	5 >
	<i>Dublirstimmen</i> . . à	> 75		<i>Dublirstimmen</i> . . à	> 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schlummerlied (Lullaby). Schaukelpferd (Rocking-horse)		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	<i>Stimmen</i>	2 >		<i>Stimmen</i>	4 50
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de BASCH.		- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiteninstrumente.	
	<i>Stimmen</i>	3 >		<i>Stimmen</i>	1 50
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 7.	Arditi, Luigi. Geduld! (Se saran rose), Gesangs-Walzer. Arr: v. Komponisten.		- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Walzer. 3. Mit vollen Segeln, Galopp. <i>Stimmen</i>	6 >
	<i>Stimmen</i>	3 >		<i>Dublirstimmen</i> (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	> 75
	<i>Dublirstimmen</i> . . à	> 25	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstrumente u. Harfe ad libitum.	
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Finale). <i>Partitur u. Stimmen</i>	3 -		<i>Partitur u. Stimmen</i>	2 >
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumentirt v. Richard Eilenberg.		- 12.	Dahl, Balduin. Le Toréador. <i>Stimmen</i>	2 >
	<i>Stimmen</i>	2 >		<i>Dublirstimmen</i> . . à	> 50
	<i>Dublirstimmen</i> . . à	> 50	- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte. <i>Partitur u. Stimmen</i>	2 >
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen) Suite für kleineres Orchester.			<i>Dublirstimmen</i> . . à	> 50
	a. Maifest. b. Der Narr. c. Bauern Tanz. d. Dyveke tanzt vor dem Könige . e. Ohne Ruh'. f. Romanze. g. Volkstanz. h. Der Abschied	2 > 2 > 2 > 1 50 1 50	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt. <i>Partitur u. Stimmen</i>	2 50
	<i>Dublirstimmen</i> . . à	> 50		<i>Solistimme</i>	> 50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes. <i>Stimme</i>	1 >		<i>Dublirstimmen</i> . . à	> 30
	<i>Dublirstimmen</i> . . à	> 25	- 18.	Møller C. C. Op. 268. Bagatellen für Saiteninstrumente. <i>Partitur u. Stimmen</i>	2 >
- 17.	Romberg B. Andante grazioso aus dem 2 ^{ten} Concert für Violoncell. Neu instrumentirt von L. Hegyesi. <i>Partitur u. Stimmen</i>	3 50		<i>Dublirstimmen</i> . . à	> 50
	<i>Solistimme</i>	> 50	- 20.	G. C. Bohlmann. Ouverture-Improptu. <i>Partitur u. Stimmen</i>	2 >
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno. <i>Stimmen</i>	2 50	- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Characterstück in Marschform. .	2 >
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 23.	Kuhlau, Fr. Op. 100. Erlen- hülgel (Elverhøi) Ouverture <i>Stimmen</i>	6 >	- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharm- nium u. Harfe ad libitum). <i>Partitur u. Stimmen</i>	3 50
	<i>Dublirstimmen</i> (Viol. 1. 2. u. Viola) à 75 Pf., Cello u Bass à	1 >	- 24.	Eggers Les Cloches de Copen- hague, Gavotte pour Orchestre. <i>Partitur u. Stimmen</i>	2 >
				<i>Dublirstimmen</i> . . . à	> 50

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WILHELM HANSEN, MUSIK-VERLAG.

TORDENSKJOLD UDI ACTION.

(TORDENSKJOLD AU COMBAT.)

Allegro energico.

Johan Halvorsen.

Flauto piccolo.

Flauto.

Oboi.

Clarineti in A.

Fagotti.

I. II.
Corni in F
III. IV.

Trombe in A.

3 Tromboni.

Tuba.

Tamburo piccolo.

Cassa e Piatti.

Timpani in G. D.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

The musical score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegro energico.' and the composer is 'Johan Halvorsen.' The score is arranged in staves for various instruments: Flauto piccolo, Flauto, Oboi, Clarineti in A, Fagotti, I. II. Corni in F, III. IV., Trombe in A, 3 Tromboni, Tuba, Tamburo piccolo, Cassa e Piatti, Timpani in G. D., Violino I., Violino II., Viola, Violoncello, and Basso. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a conductor's baton at the top right.

This page of musical notation is for a 12-part ensemble, arranged in six systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The instruments are not explicitly named but are represented by different staves and clefs.

Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also markings for *fz* (forzando) and *mf* (mezzo-forte). The word *Piatti* is written in the middle of the page, likely indicating a section for piatti (cymbals).

The notation features several triplets (indicated by a '3' over the notes) and various rests. The music is written in a complex, multi-measure format, with some staves having multiple measures of music.

This musical score is for a large ensemble, likely a symphony or concert band, featuring multiple staves with various instruments and dynamics. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of musical symbols such as notes, rests, beams, and dynamic markings.

The score is organized into systems of staves. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The second system includes staves for brass (trumpets, trombones, tubas) and percussion (Cassa). The third system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The fourth system includes staves for brass (trumpets, trombones, tubas) and percussion (Cassa).

The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score also includes markings for *a 2* (second octave) and *f* (forte). The percussion part includes a section labeled "Cassa" (Cassa). The score is written in a key signature of one sharp (F#) and a common time signature (C).

A

The musical score is written for a full orchestra. The top system includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom system includes staves for Flutes, Oboes, Clarinets, Bassoons, and Horns. The music is characterized by strong contrasts in dynamics, with frequent use of fortissimo (ff) and mezzo-forte (mf). The tempo is marked with a '2' over a note, indicating a half note. The score includes various musical notations such as slurs, ties, and accents. The word 'Piatti' is written above a staff in the lower middle section, and 'a 2' appears above a staff in the lower right section. The score is marked with a large 'A' at the top left and bottom left.

A

Musical notation for a 12-staff score. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves, with some staves having multiple parts. The notation is in a key signature of one sharp (F#) and a time signature of 4/4. The score includes a variety of musical textures, including melodic lines, harmonic accompaniment, and a section with a "Piatti" (cymbal) effect. The notation is written in a clear, professional style, typical of a musical score.

Dynamics and markings include: *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *p* (piano), and *Piatti*.

B

Musical score for section B, featuring multiple staves with various musical notations including treble and bass clefs, key signatures, dynamics (ff, f), trills (tr), and articulation marks. The score is organized into measures across four systems.

The first system includes staves with treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and dynamics of *ff*. It features trills (tr) and articulation marks. The second system continues with similar notation, including a measure marked "a 2". The third system includes a measure marked "f" and "a 2". The fourth system includes a measure marked "f" and "a 2".

The score concludes with a final measure marked "B ff".

This page of musical notation is a score for a piano piece, likely from a 19th-century manuscript. It consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a system of staves, with some staves containing multiple systems of music. The notation is in a style typical of the 19th century, with a focus on melodic and harmonic development. The piece is marked with a piano (p) dynamic, and there are several measures of rest. The notation is in a system of staves, with some staves containing multiple systems of music. The notation is in a style typical of the 19th century, with a focus on melodic and harmonic development. The piece is marked with a piano (p) dynamic, and there are several measures of rest. The notation is in a system of staves, with some staves containing multiple systems of music. The notation is in a style typical of the 19th century, with a focus on melodic and harmonic development. The piece is marked with a piano (p) dynamic, and there are several measures of rest.

13255

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in multiple staves, with various musical symbols and markings. Key features include:

- Dynamic markings:** *f* (forte) and *ff* (fortissimo) are prominently displayed throughout the score.
- Articulation:** Trills (*tr*) and accents (*>*) are used to indicate specific performance techniques.
- Rhythmic patterns:** The notation includes complex rhythmic figures, such as sixteenth-note runs and triplets (indicated by a '3' over a group of notes).
- Staff layout:** The score is written on multiple staves, with some staves containing more complex or rapid passages than others.
- Key signature:** The key signature appears to be D major or A minor, indicated by the presence of sharps on the F# and C# notes.

 The overall impression is one of a highly technical and expressive musical composition.

This page of musical notation is a page from a piano score, featuring multiple staves with complex rhythmic patterns, dynamic markings, and articulation symbols. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The score is organized into systems of staves, with some staves containing multiple measures of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo) are used throughout the score. Articulation symbols, including accents and trills, are also present. The score is written in a standard musical notation style, with a clear and legible layout. The page number 12 is visible in the top left corner.

13255

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system of staves (staves 1-4) contains the following markings:

- Staff 1: *cresc.*
- Staff 2: *cresc.*
- Staff 3: *a 2*, *cresc.*
- Staff 4: *a 2*, *cresc.*

The second system of staves (staves 5-8) contains the following markings:

- Staff 5: *mf*, *cresc.*
- Staff 6: *mf*, *cresc.*
- Staff 7: *mf*, *cresc.*
- Staff 8: *mf*, *cresc.*, *Imo*, *f*

The third system of staves (staves 9-12) contains the following markings:

- Staff 9: *f*, *mf*, *cresc.*
- Staff 10: *f*
- Staff 11: *f*
- Staff 12: *f*

The fourth system of staves (staves 13-16) contains the following markings:

- Staff 13: *cresc.*
- Staff 14: *cresc.*
- Staff 15: *cresc.*
- Staff 16: *pizz.*, *arco*, *cresc.*

The fifth system of staves (staves 17-20) contains the following markings:

- Staff 17: *cresc.*
- Staff 18: *cresc.*
- Staff 19: *cresc.*
- Staff 20: *cresc.*

This page of musical notation is for a symphony orchestra. It features multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures, and time signatures. The music is written in a complex, multi-measure format with various dynamics and articulations.

Key markings and dynamics include:

- ff** (fortissimo) and **fff** (fortississimo) markings, indicating very loud passages.
- f cresc.** (forte crescendo) markings, indicating a gradual increase in volume.
- p** (piano) and **cresc.** markings, indicating a gradual increase in volume.
- a 2** markings, likely indicating a second ending or a specific articulation.
- 6** markings, likely indicating a sixteenth note or a specific articulation.
- III** markings, likely indicating a third ending or a specific articulation.
- Piatti** (Pia) and **Cassa** (Cassa) markings, likely indicating specific instruments or sections.

The notation is written in a complex, multi-measure format with various dynamics and articulations. The music is written in a complex, multi-measure format with various dynamics and articulations.

This page of musical notation, page 15, contains a complex arrangement for piano. The score is organized into systems of staves. The upper systems feature rapid sixteenth-note passages in the treble clef, while the lower systems show more sustained chords and rhythmic patterns in both treble and bass clefs. Dynamic markings, including *ff* (fortissimo), are present to indicate volume. The notation is dense, with many slurs and ties connecting notes across measures. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

This page of musical notation is a page from a piano score, featuring a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is G major (one sharp). The time signature is 4/4. The score is divided into two systems, each containing four staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The notation is dense and features many slurs and ties. Dynamic markings include *ff* (fortissimo) and *a 2* (second ending). The page number 16 is in the top left corner.

This musical score is for a piano piece, page 17. It features a complex arrangement of staves, including a grand staff (treble and bass clef) and a separate section for the piano (p) and forte (ff) dynamics. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by rapid, flowing passages in the upper staves, often with slurs and ties, and more rhythmic, accented passages in the lower staves. The piano section is marked with a forte (ff) dynamic and includes a section labeled 'Piaatti'.

The score is organized into three systems. The first system consists of five staves, with the first four staves containing rapid, flowing passages and the fifth staff containing a piano (p) section. The second system consists of five staves, with the first four staves containing rapid, flowing passages and the fifth staff containing a piano (p) section. The third system consists of five staves, with the first four staves containing rapid, flowing passages and the fifth staff containing a piano (p) section.

The piano section is marked with a forte (ff) dynamic and includes a section labeled 'Piaatti'. The piano section is written in a key signature of one sharp (F#) and a time signature of 4/4. The piano section is characterized by rapid, flowing passages in the upper staves, often with slurs and ties, and more rhythmic, accented passages in the lower staves.

Fine.

The musical score is written for a symphony, featuring multiple staves. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and a variety of note values and rests. Dynamics such as *fff*, *ff*, *p*, and *cresc. molto* are used throughout. Performance instructions like *Cassa*, *pizz.*, *arco*, *Solo*, and *grandioso* are present. The page concludes with a *Fine.* marking.

Specific markings include:

- fff* (fortississimo) in the upper staves.
- Cassa* (Cassa) in the lower staves.
- pizz.* (pizzicato) in the lower staves.
- arco* (arco) in the lower staves.
- Solo* (Solo) in the lower staves.
- grandioso* (grandioso) in the lower staves.
- sul G* (sul G) in the lower staves.
- ff* (fortissimo) in the lower staves.
- cresc. molto* (crescendo molto) in the lower staves.
- C. & P.* (C. & P.) in the lower staves.

Musical score for piano and strings, page 19. The score is written for 12 staves. The first six staves are for the piano, and the last six are for the strings. The piano part features a complex texture with triplets, sixteenth notes, and various dynamics including *mf*, *f*, and *p*. The string part is more melodic, with some staves showing triplets and sixteenth notes. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score is for a 12-part ensemble, likely a symphony or concert band. The score is organized into three systems of four staves each. The first system (staves 1-4) includes woodwinds and strings. The second system (staves 5-8) includes more woodwinds and strings. The third system (staves 9-12) includes percussion and additional woodwinds/strings. The score is written in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor). The score includes dynamic markings such as *f* (forte) and *p* (piano). The percussion part, labeled "Cassa", features a rhythmic pattern of eighth notes. The string parts include a variety of rhythmic patterns, including eighth notes and sixteenth notes. The woodwind parts include a variety of musical notations, including eighth notes, sixteenth notes, and rests. The score is written in a clear, professional style, with a focus on readability and musical accuracy.

III
p

Cassa
f

1 1 3 4 4
1 1 3 4 4
3 3 3 3 3
3 3 3 3 3

Musical score for a string quartet, page 21. The score consists of 16 staves. The first five staves are for Violins I, Violins II, Violas, Cellos, and Double Basses. The last six staves are for Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in 3/4 time and features various dynamics and articulations.

Dynamics and markings include:

- mf* (mezzo-forte) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- p* (piano) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- sul D* (sul ponticello) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- III* (triple) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- mf* (mezzo-forte) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- p* (piano) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- sul D* (sul ponticello) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- III* (triple) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Musical score for piano, page 22. The score is written for 15 staves, with the first four staves in treble clef and the last four in bass clef. The middle three staves are empty. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first system has six measures, and the second system has six measures. The notation is complex, with many beamed notes and slurs. The dynamic markings include *mf*, *f*, *p*, and *cresc.*. The page number 22 is in the top left corner.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

ff

cresc. molto *ff* *tr*
cresc. molto *ff* *tr*
cresc. molto *ff*
cresc. molto *ff* *a 2* *3*
cresc. molto *ff* *a 2*
cresc. molto *ff*
cresc. molto *ff* *a 2* *3*
a 2 *mf* *cresc. molto* *ff*
mf *molto* *ff*
p *cresc. molto* *C. & P.* *ff* *3*
au talon *cresc. molto* *ff*
au talon *cresc. molto* *ff*
au talon *cresc. molto* *ff*
cresc. molto *ff*
cresc. molto *ff*

This page of musical notation, page 25, is arranged in two systems of four staves each. The first system consists of two treble staves and two bass staves. The second system consists of two treble staves, one bass staff, and a double bass staff. The notation includes various musical symbols such as triplets, slurs, and dynamic markings like *fff* and *sul G*.

The first system of staves shows a complex arrangement of notes and rests. The first two staves (treble clef) feature triplets and slurs, with a *fff* dynamic marking. The third and fourth staves (bass clef) also feature triplets and slurs, with a *fff* dynamic marking. The second system of staves shows a similar arrangement, with the first two staves (treble clef) featuring triplets and slurs, and the third and fourth staves (bass clef) featuring triplets and slurs. The *sul G* marking is present in the first staff of the second system.

This page of musical notation, page 28, features a complex arrangement of staves. The top system consists of six staves, with the first two in treble clef and the remaining four in bass clef. The second system also has six staves, with the first two in treble clef and the remaining four in bass clef. The third system has six staves, with the first two in treble clef and the remaining four in bass clef. The fourth system has six staves, with the first two in treble clef and the remaining four in bass clef. The fifth system has six staves, with the first two in treble clef and the remaining four in bass clef. The sixth system has six staves, with the first two in treble clef and the remaining four in bass clef. The seventh system has six staves, with the first two in treble clef and the remaining four in bass clef. The eighth system has six staves, with the first two in treble clef and the remaining four in bass clef. The ninth system has six staves, with the first two in treble clef and the remaining four in bass clef. The tenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The eleventh system has six staves, with the first two in treble clef and the remaining four in bass clef. The twelfth system has six staves, with the first two in treble clef and the remaining four in bass clef. The thirteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The fourteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The fifteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The sixteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The seventeenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The eighteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The nineteenth system has six staves, with the first two in treble clef and the remaining four in bass clef. The twentieth system has six staves, with the first two in treble clef and the remaining four in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff'.

1. 2.

a 2

a 2

a 2

III
p

3

3

3

Cassa

mf

mf

mf

mf

mf

Koncerthaus.

A. Ouverturen, Konzertstücke, Suiten, Entr'actes, Kvartettstücke etc. etc.

für

grosses oder kleineres Orchester.

(Ausführbar für Streichkvartett, Flauto. I., Clar I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	<i>Partitur</i>	3 >		<i>Partitur</i>	3 >
	<i>Stimmen</i>	5 >		<i>Stimmen</i>	5 >
	<i>Dublirstimmen</i> . . à	> 75		<i>Dublirstimmen</i> . . à	> 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schlummerlied (Lullaby). Schaukel-pferd (Rocking-horse)		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	<i>Stimmen</i>	2 >		<i>Stimmen</i>	4 50
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de <i>BASCH</i> .		- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiten-instrumente.	
	<i>Stimmen</i>	3 >		<i>Stimmen</i>	1 50
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 7.	Arditi, Luigi. Geduld! (Se sa-ran rose), Gesangs-Walzer. Arr: v. Komponisten.		- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Wal-zer. 3. Mit vollen Segeln, Galopp. <i>Stimmen</i>	6 >
	<i>Stimmen</i>	3 >		<i>Dublirstimmen</i> (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	> 75
	<i>Dublirstimmen</i> . . à	> 25	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstru-mente u. Harfe ad libitum.	
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Fi-nale). <i>Partitur u. Stimmen</i>	3 -		<i>Partitur u. Stimmen</i>	2 >
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumen-tirt v. Richard Eilenberg.		- 12.	Dahl, Balduin. Le Toréador.	
	<i>Stimmen</i>	2 >		<i>Stimmen</i>	2 >
	<i>Dublirstimmen</i> . . à	> 50		<i>Dublirstimmen</i> . . à	> 50
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen) Suite für kleineres Orchester.		- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte. <i>Partitur u. Stimmen</i>	2 >
	a. Maifest. b. Der Narr. c. Bauern-tanz. d. Dyveke tanzt vor dem Könige . e. Ohne Ruh'. f. Romanze. g. Volkstanz. h. Der Abschied	2 > 2 > 2 > 1 50 1 50		<i>Dublirstimmen</i> . . à	> 50
	<i>Dublirstimmen</i> . . à	> 50	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt . <i>Partitur u. Stimmen</i>	2 50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes. <i>Stimme</i>	1 >		<i>Solostimme</i>	> 50
	<i>Dublirstimmen</i> . . à	> 25		<i>Dublirstimmen</i> . . à	> 30
- 17.	Romberg B. Andante gra-zioso aus dem 2 ^{ten} Concert für Violoncell. Neu instru-mentirt von L. Hegyesi . <i>Partitur u. Stimmen</i>	3 50	- 18.	Møller C. C. Op. 268. Baga-tellen für Saiteninstrumente. <i>Partitur u. Stimmen</i>	2 >
	<i>Solostimme</i>	> 50		<i>Dublirstimmen</i> . . à	> 50
	<i>Dublirstimmen</i> . . à	> 50	- 20.	G. C. Bohlmann. Ouverture-Improptu. <i>Partitur u. Stimmen</i>	2 >
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno. <i>Stimmen</i>	2 50		<i>Dublirstimmen</i> . . à	> 50
	<i>Dublirstimmen</i> . . à	> 50	- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Cha-racterstück in Marschform. . <i>Dublirstimmen</i> . . à	> 50
- 23.	Kuhlau, Fr. Op. 100. Erlen-hügel (Elverhøi) Ouverture <i>Stimmen</i>	6 >	- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharmo-nium u. Harfe ad libitum). <i>Partitur u. Stimmen</i>	3 50
	<i>Dublirstimmen</i> (Viol. 1. 2. u. Viola) à 75 Pf., Cello u Bass à	1 >	- 24.	Eggers Les Cloches de Copen-hague, Gavotte pour Orchestre. <i>Partitur u. Stimmen</i>	2 >
				<i>Dublirstimmen</i> . . . à	> 50

DRAMATISCHE SUITEN

FÜR

ORCHESTER

VON

JOHAN HALVORSEN.

1^{ste} Suite.

Opus 18.

Tordenskjold.

Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel »Tordenskjold«.

I. Rigaudon.

II. Krigsmarsch — Kriegsmarsch.

III. Sørgemarsch — Trauermarsch.

Partitur. — Stimmen.

2^{te} Suite.

Opus 17.

Gurre.

Fünf Stücke aus der Musik zu Holger Drachmann's »Gurre«

I. Aftenlandskab — Abendlandschaft.

Ia. Første Møde — Erste Begegnung.

II. Sommernatsbryllup — Sommernachtshochzeit.

IIa. Introduction & Serenade.

III. Ve, Kong Volmer! — Weh, König Volmer (Marcia funebre).

Partitur. — Stimmen.

3^{te} Suite.

Opus 19.

Kongen — Der König.

Drei Stücke aus der Musik zu Bjørnstjerne Bjørnson's Drama »Der König«.

I. Symphonisk Intermezzo — Symphonisches Intermezzo.

II. Hyrdepigernes Dans — Tanz der Hirtenmädchen.

III. Elegi — Elegie.

Partitur. — Stimmen.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.



WILHELM HANSEN, EDITION.

DRAMATISCHE SUITEN

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EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

SCÈNE FUNÈBRE.

JOHAN HALVORSEN.

Largamente.

Flauto piccolo. *Largamente.*

Flauto grand.

Oboi.

Clarineti in B.

Fagotti.

I. II.
Corno in F
III. IV.

Trombe in F.

Trombone I & II.

Trombone III.
Tuba.

Cassa & Piatti.
(sehr dumpf.)
Cassa.
pp

Gongong.
pp

Timp. in G. D.
Solo
pp

Violino I.
pp

Violino II.
pp

Viola.
pp

Violoncello.
pp

Basso.
pp

This musical score is for a piano and voice ensemble. It consists of 15 staves. The top three staves are for the voice, and the bottom 12 staves are for the piano. The piano part is divided into four systems of three staves each (treble, middle, and bass clefs). The score is in a key with one flat (B-flat) and a 4/4 time signature. The music is marked with various dynamics, including *pp* (pianissimo) and *p* (piano). There are also performance markings such as *Imo* and *II^{do}*. The score includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single melodic line with some rests.

pp
Imo
pp
pp
II^{do}
pp
Imo
p
pp
pp

This page of musical notation is a score for a piano, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score is organized into systems, with some staves grouped by brackets. The following table summarizes the dynamic markings and other annotations found in the score:

Staff	Dynamic Markings / Annotations
Staff 1 (Treble)	
Staff 2 (Treble)	
Staff 3 (Treble)	<i>a 2</i>
Staff 4 (Treble)	<i>p cresc.</i>
Staff 5 (Bass)	<i>p</i>
Staff 6 (Treble)	<i>p cresc.</i>
Staff 7 (Treble)	<i>p cresc.</i>
Staff 8 (Treble)	<i>p cresc.</i>
Staff 9 (Bass)	<i>p cresc.</i>
Staff 10 (Bass)	
Staff 11 (Bass)	<i>cresc.</i>
Staff 12 (Bass)	<i>cresc.</i>
Staff 13 (Treble)	<i>cresc.</i>
Staff 14 (Treble)	<i>cresc.</i>
Staff 15 (Bass)	<i>cresc.</i>
Staff 16 (Bass)	<i>cresc.</i>
Staff 17 (Bass)	<i>cresc.</i>

This page of musical notation is a score for a piano and orchestra. It consists of 14 staves. The top five staves are for the piano, and the bottom nine staves are for the orchestra. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *fff* (fortissimo) and *ffz* (fortissimo zingando). The orchestra part includes woodwinds, strings, and percussion, with dynamic markings like *molto* and *fff*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and articulation marks.

This page of a musical score, numbered 5 in the top right corner, contains a complex orchestral and percussion arrangement. The score is written for multiple staves, including woodwinds, strings, and percussion. The key signature is B-flat major (two flats). The percussion section includes parts for Piatti (cymbals) and Cassa (drum), with dynamics such as *fff* and *mf molto*. The string section features dense harmonic textures, with some parts marked *fff* and others *mf molto*. The woodwind section includes parts for flutes, oboes, and bassoons, with some parts marked *fff*. The score is marked with various dynamics, including *fff* (fortissimo) and *mf molto* (mezzo-forte molto). The page number 18268 is printed at the bottom center.

18268

This musical score is for a piano and strings. It consists of 14 staves. The first 10 staves are for the piano, with the first two staves being the right and left hands. The remaining eight staves are for the strings, with the first four staves being the first, second, third, and fourth violins, and the last four staves being the first, second, third, and fourth violas. The score is in 2/4 time and features a variety of dynamics and articulations. The piano part includes a series of chords and single notes, with dynamics ranging from *p* (piano) to *fff* (fortissimo). The string part includes a series of chords and single notes, with dynamics ranging from *pp* (pianissimo) to *ppp* (pianississimo). The score is marked with *con sord.* (con sordina) for the strings, indicating that the strings should be played with mutes. The piano part includes a series of chords and single notes, with dynamics ranging from *p* (piano) to *fff* (fortissimo). The string part includes a series of chords and single notes, with dynamics ranging from *pp* (pianissimo) to *ppp* (pianississimo).

p

fff

fff

fff

fff

fff

con sord.

pp

ppp

con sord.

pp

ppp

con sord.

pp

ppp

con sord.

pp

ppp

This musical score page, numbered 7, features a piano and orchestra arrangement. The piano part is written for four staves (two grand staves), and the orchestra part is written for ten staves (five grand staves). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part begins with a series of rests, followed by a melodic line in the right hand starting in the fourth measure. The orchestra part remains mostly silent until the fourth measure, where it enters with a melodic line in the first staff. The score concludes with a final measure where the piano part has a series of rests and the orchestra part has a final melodic line.

ppp

ppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

Koncerthaus.

A. Ouverturen, Konzertstücke, Suiten, Entr'actes, Kvartettstücke etc. etc.

für

grosses oder kleineres Orchester.

(Ausführbar für Streichkvartett, Flauto. I., Clar I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	<i>Partitur</i>	3 »		<i>Partitur</i>	3 »
	<i>Stimmen</i>	5 »		<i>Stimmen</i>	5 »
	<i>Dublirstimmen</i>	» 75		<i>Dublirstimmen</i>	» 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schlummerlied (Lullaby), Schaukelpferd (Rocking-horse)		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	<i>Stimmen</i>	2 »		<i>Stimmen</i>	4 50
	<i>Dublirstimmen</i>	» 50		<i>Dublirstimmen</i>	» 50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de <i>BASCH</i> .		- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiteninstrumente.	
	<i>Stimmen</i>	3 »		<i>Stimmen</i>	1 50
	<i>Dublirstimmen</i>	» 50		<i>Dublirstimmen</i>	» 50
- 7.	Arditi, Luigi. Geduld! (Se saran rose), Gesangs-Walzer. Arr: v. Komponisten.		- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Walzer. 3. Mit vollen Segeln, Galopp. <i>Stimmen</i>	6 »
	<i>Stimmen</i>	3 »		<i>Dublirstimmen</i> (Violine I. 2. Cello u. Bass) à 50 Pf., Viola	» 75
	<i>Dublirstimmen</i>	» 25	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstrumente u. Harfe ad libitum.	
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Finale). <i>Partitur u. Stimmen</i>	3 -		<i>Partitur u. Stimmen</i>	2 »
	<i>Dublirstimmen</i>	» 50		<i>Dublirstimmen</i>	» 50
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumentirt v. Richard Eilenberg.		- 12.	Dahl, Balduin. Le Toréador. <i>Stimmen</i>	2 »
	<i>Stimmen</i>	2 »		<i>Dublirstimmen</i>	» 50
	<i>Dublirstimmen</i>	» 50	- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte. <i>Partitur u. Stimmen</i>	2 »
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen.) Suite für kleineres Orchester.			<i>Dublirstimmen</i>	» 50
	a. Maifest. b. Der Narr. c. Bauernanz. d. Dyveke tanzt vor dem Könige . e. Ohne Ruh'. f. Romanze. g. Volkstanz. h. Der Abschied	2 » 2 » 2 » 1 50 1 50	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt.	
	<i>Dublirstimmen</i>	» 50		<i>Partitur u. Stimmen</i>	2 50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes. <i>Stimme</i>	1 »		<i>Solostimme</i>	» 50
	<i>Dublirstimmen</i>	» 25		<i>Dublirstimmen</i>	» 30
- 17.	Romberg B. Andante grazioso aus dem 2 ^{ten} Concert für Violoncell. Neu instrumentirt von L. Hegyesi.		- 18.	Møller C. C. Op. 268. Bagatellen für Saiteninstrumente. <i>Partitur u. Stimmen</i>	2 »
	<i>Partitur u. Stimmen</i>	3 50		<i>Dublirstimmen</i>	» 50
	<i>Solostimme</i>	» 50	- 20.	G. C. Bohlmann. Ouverture-Improptu. <i>Partitur u. Stimmen</i>	2 »
	<i>Dublirstimmen</i>	» 50		<i>Dublirstimmen</i>	» 50
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